

COMICO



JONNY QUEST™

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CAN
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CDC



100%
WILDEY

In 1964, I was a nine-year-old girl who, unlike my peers, was already bored with playing "house." At the time, my young playmates were content to nurse their baby dolls or to continually dress and undress the new variety of "grown-up" fashion dolls that were then beginning to invade the marketplace. Oh, sure—I played those games. I was a little girl and it was 1964—some years before the social revolution of the late '60s and the public advent of such courageous concepts as equality and feminism. Nonetheless, these kinds of activities paled in comparison to the thrill I felt while climbing trees or exploring the untrammelled fields nearby my parents' suburban house. My fancy had already been captivated by the many mysteries of *Nancy Drew*, and I yearned in play not so much to repeat the cycle of family existence as to imagine myself a great detective or explorer, always at the focus of adventure.

Curfew comes early for a nine-year-old, and even a voracious reader like myself was inclined to spend those evening hours plopped in front of the family television set. Ours was black-and-white in those days, but that didn't make any less colorful the exploits of a certain intrepid, young, blond-haired boy, starring in one of the only animated series to hit the airwaves in prime time hours. I'm talking, of course, about *Jonny Quest*.

Jonny was my guide to all the exotic, faraway lands that I so wished to discover. He introduced me to the wonders of high technology and kindled my continuing interest in science fiction and fantasy. He delighted me, he thrilled me, he sometimes scared me—but, always, he brought me a world filled with the excitement, action, and adventure that my nine-year-old heart craved.

And now, in 1986, it is my great pleasure to present to you the continuing adventures of Jonny Quest.

I'm not alone in my nostalgic affection for the character, and in this and future issues, you'll see the work of many of this industry's most talented artists and their interpretations of this seminal creation. It's not surprising that Jonny holds a special place in the hearts of many of our generation—and I think you'll agree with me that a lot of love has gone into producing this new series.

Before beginning the first of our creator profiles—which, by the way, will run in each issue of *JQ*—a few thanks are in order: first, to longtime *Quest* fan **David Martin**, for helping us to get the ball rolling by sending us an incredible array of *JQ* model sheets and videotapes; to **Judy Fireman** and **Donna Dragonetti** at Taft Merchandising Group for their promptness and tolerance; and, most especially, to *Jonny Quest* grand master **Doug Wildey**, for getting this first issue off to an excellent start!

—Diana Schutz

CREATOR PROFILES

DOUG WILDEY

Influenced by the Noel Sickles/Milton Caniff school of cartooning, Doug Wildey has enjoyed a lengthy and multi-faceted career. He made a name for himself in the animation field while working for Hanna-Barbera where he designed model sheets and drew storyboards for a number of popular series, including *JONNY QUEST*. In addition, Wildey worked for Dell

and Gold Key for many years, illustrating many of their movie adaptations. Beyond animation and comics, however, he is probably best known as a western historian and illustrator, producing western paintings and limited edition prints. He was able to bring this interest to bear in western comics like *OUTLAW KID* for Atlas and Marvel, and his recent *RIO* novel, serialized in *ECLIPSE MONTHLY* and

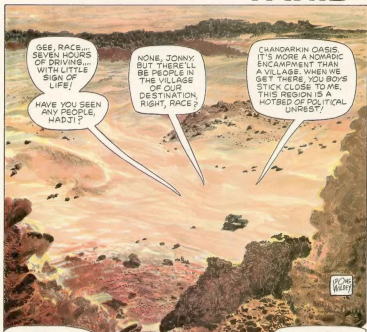
described by many as one of the finest western comics ever produced. Most recently, Mr. Wildey painted an exclusive *JONNY QUEST* promotional poster for Comico, as well as another stunning wraparound *JQ* cover, scheduled to appear on an upcoming issue.

WILLIAM MESSNER-LOEBS

Prior to embarking upon his critically acclaimed

(continued on inside back cover)

The SANDS of KHASA TAHID



GEE, RACE,...
SEVEN HOURS
OF DRIVING...
WITH LITTLE
SIGN OF
LIFE!

HAVE YOU SEEN
ANY PEOPLE,
HADJI?

NONE, JONNY.
BUT THERE'LL
BE PEOPLE IN
THE VILLAGE
OF OUR
DESTINATION,
RIGHT, RACE?

CHANDARKIN OASIS.
IT'S MORE A NOMADIC
ENCAMPMENT THAN
A VILLAGE. WHEN WE
GET THERE, YOU BOYS
STICK CLOSE TO ME.
THIS REGION IS A
HOTBED OF POLITICAL
UNREST!

POW
WEE

DO YOU THINK
DAD WAS RIGHT?
THERE'S AN ANCIENT
CITY BURIED BENEATH
THE SANDS NEAR
CHANDARKIN?

WE'RE THE "QUEST
ARCHEOLOGICAL
INSTITUTE'S" AD-
VANCE MEN, JONNY,
HERE TO CHECK
OUT YOUR DAD'S
THEORY.



SIX HUNDRED MILES TO THE SOUTH...

COMPUTER-ENHANCED AERIAL PHOTOS APPEAR TO SUBSTANTIATE MY THEORY, OMAR.

THE LOST CITY OF KHASA TAHID LIES WITHIN THIS PERIMETER.

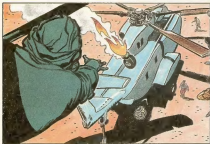
A SCIENTIFIC FIND OF THIS MAGNITUDE WOULD REVITALIZE MY COUNTRY, BENTON!

RACE BANNON SHOULD BE NEARING THE OASIS NOW. WE'LL KNOW MORE AFTER HE TALKS TO THE ENCAMPMENT'S CHIEFTAIN AND RADIOS BACK HIS REPORT.

YOUR CHOPPER HAS THE RANGE CAPACITY FOR THE TRIP?

AND MORE, BENTON! WE'VE SPARE FUEL LOADED ABOARD AS A PRECAUTION. EVEN NOW, IT AWAITS, SERVICED AND READY.

BUT, AT THIS MOMENT...





TERRORISTS!
CAN THEY NOT
UNDERSTAND
WE'RE
SCIENTISTS?!
NOT
MILITARY?

THEY TOOK OUT OUR
AIR TRANSPORTATION
AND THE **RADIO, OMAR,**

I'VE NO WAY
TO COMMUNICATE
WITH RACE AND
THE BOYS!



I CAN REPLACE
THE EQUIPMENT...
BUT IT WILL TAKE
A FULL DAY!

THIS "RANDOM" TERRORIST
RAID VERY EFFECTIVELY
CRIPPLED MY OPERATION
HERE, OMAR



... SO FOR
THE NEXT
DAY, AT
LEAST, RACE
AND THE
BOYS ARE
ON THEIR
OWN!



WHILE AT
A HOTEL
NEAR THE
BORDER...

THE USUAL FEE
HAS BEEN
DEPOSITED IN
MY ZURICH
ACCOUNT?

VERY
WELL...

PANJEE, PUT MY BAGS
IN AN AIRPORT TAXI!



YES,
MISSY
JADE.



MINUTES
LATER...

YOU UNDER-
STOOD HIS
DIALECT, HADJI?

ENOUGH TO LEARN THAT
OVER TWO YEARS' TIME A
BRITISH EXPLORER AND
SEVERAL TRIBESMEN
HAVE DEPARTED TO
THE EAST OF THIS
OASIS...NEVER TO
RETURN.

"DANGER AND
EVIL LURK ON
THE EASTERN
OUTSKIRTS,"
HE SAYS!

LET'S
TAKE A
LOOK.

SADDLE
UP...WE'RE
HEADING
EAST!

WHILE A
CONTINENT
AWAY...

TWO YEARS
OF FOMENTING
TERRORIST
REVOLUTION
IS ABOUT TO
BEAR FRUIT,
ALI!

WITHIN DAYS, MY ARMS SALES TO
RIVAL TERRORIST FACTIONS WILL
PLUNGE TWO EMERGING NATIONS
INTO ALL-OUT WAR! THUS ENA-
BLING ME TO GAIN POLITICAL
CONTROL!

AND ONCE IN
POWER, THE
WORLD WILL
DEAL WITH US
ON **OUR**
TERMS, DR.
ZIN!

THE QUEST GROUP'S
PRESENCE IN THE
REGION DISTURBS
ME, THOUGH.

I WILL
SEE TO
IT, DR.
ZIN.

A
AND
AT THIS
MOMENT...

THAT GAS
STATION, RACE...
...I SAW DEEP
TRUCK TRACKS
AROUND IT!

YEAH, I SAW
THEM TOO, JONNY.
REED C. JAMES
IS DOING
BRISK BUSINESS
WITH **SOMEONE!**

SOMETHING
MUST BE DONE
ABOUT THEM.



ACCORDING TO THESE MAP COORDINATES
WE'RE PRACTICALLY ON TOP OF YOUR
DAD'S "LOST CITY"!

WASTE-
LAND!
NOTHING
BUT MILES
OF SAND!

I SEE
SOMETHING
OVER THERE...



A METAL
CYLINDER!
HIDDEN
IN THIS
BUSH!

AN AIR VENT,
HADJI... HERE'S
ANOTHER ONE!

HEY!
GUYS,
OVER
HERE!

THE EDGE
OF A
CONCEALED
TARP!

START SCOOPING, BOYS!
GET ENOUGH SAND OFF
SO WE CAN LIFT
THIS FLAP!

STAIRS! STAIRS
LEADING DOWN!
DAD WAS **RIGHT**,
RACE!... THERE'S
AN ANCIENT CITY
BURIED RIGHT
UNDER US!

HADJI, FETCH
A ROPE AND
A FLASHLIGHT
FROM THE
JEEP!

WOW! A WHOLE
SERIES OF
PASSAGEWAYS!

HOLD ON TO THIS ROPE
SO WE STAY TOGETHER.
WE'LL MARK THE WALL
EVERY FEW YARDS
SO WE CAN FIND
OUR WAY BACK!



S SHORTLY

I...I DON'T LIKE THE VIBES IN THIS PLACE! THE SPIRITS OF THE DEAD, EVEN NOW, WHISPER OF...

WILL YA CUT IT OUT, HADJI? YOU'RE TALKING LIKE A DOUBLE HORROR SHOW!

ULP!
WHAT'D I TELL YOU?

TH--THE REMAINS OF AN ANCIENT CITIZEN?

NO, JONNY! LOOK AT THE CLOTHES. MORE LIKELY WE'VE FOUND THE BONES OF THE BRITISH EXPLORER!



WE'D BETTER BACKTRACK OUT OF HERE! I'LL RELAY OUR FINDINGS TO DR. QUEST ON THE RADIO IN THE JEEP!

WAIT!...ON THE WALL HERE... WRITING!
G... O ...

HEY, HADJI, IS "GORILLA" SPELLED WITH TWO R'S...OR TWO L'S?

LET'S SEE...
G... O ...
OH...!!

GORILLA?!!



OH-OH...



DO YOU HAVE
A PLAN FOR
THIS SORT OF
SITUATION,
O COOL,
FEARLESS
LEADER?

YEAH, WE... UH...
...WE...



...WE **RUN!**



HURRY UP, JONNY...
...IT'S GAINING ON US!

SOME SORT
OF DOOR
UP AHEAD...



GOT ANY IDEAS
ON HOW TO
DELAY THAT
THING, HADJI?
EVEN A FEW
SECONDS?

I USUALLY WORK
MY MAGIC ACT
BEFORE LARGER
AUDIENCES....

... HOWEVER ...
SIM... SIM...
SALA BIM...



THAT
STOPPED
HIM IN
HIS
TRACKS!

A LITTLE FLASH
POWDER WILL
DO IT EVERY
TIME!



QUICK!
THROUGH
THE DOOR!



WHEW!

WE SEEM TO BE IN A
LARGE ROOM OF SOME
KIND. TURN ON YOUR
FLASHLIGHT, RACE!



DROPPED IT ON THE OTHER
SIDE OF THE DOOR, JONNY.

WELL...EVERY
GORILLA NEEDS
A FLASHLIGHT.



IF WE KEEP
NEXT TO THE
WALL, WE CAN
PACE OFF THE
SIZE OF THE
ROOM...



HEY...!!

CLICK!



ELECTRIC
LIGHTS?!

WILL YOU
LOOK AT
THAT?!

A TERRORIST
ARMS CACHE!
THE GORILLA KEEPS
OUT CURIOUS NOMADS,
WHILE TRUCKS STOCK-
PILE WEAPONS HERE,
THAT GAS STATION
IS THEIR REFUELING
POINT!

**UZIS! AK47'S!
PLASTIQUE!
ZOWIE! A BIG
ARSENAL!**

THIS PLACE BORDERS
THE NEIGHBORING
COUNTRY... SOMEONE
IN AUTHORITY SHOULD
BE WARNED OF THIS!

WE'LL TELL 'EM...
... IF THAT LADDER
LEADS OUT
OF HERE!

I'LL TAKE
ONE OF THESE
WEAPONS
AS PROOF OF
WHAT WE'VE
FOUND...
LET'S GO!



SUNLIGHT! AH,
SWEET AIR...

RACE!
THERE'S
A PLANE
COMING
IN... LOW!

IS IT
DAD?

IN A LIGHT
PLANE? NO,
IT'S **NOT**
YOUR DAD!



OUR
JEEP!

WHAT
IN...?!!

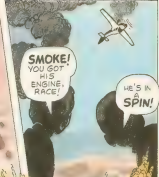
DOWN, JONNY...
DOWN!

TH- THEY'RE
TRYING TO
KILL US!

HE'S BANKING
FOR ANOTHER
PASS AT US!



NEWS
LATER...



MOMENTS
LATER...

SCRATCH ONE
TERRORIST
ARSENAL!

LOOK! THE BLAST
UNCOVERED PART
OF THE UNDERGROUND
CITY! WHAT
LUCK, HUH?

YEAH, JONNY WHAT LUCK!
WE'VE GOT NO WATER, NO
JEEP, AN EMPTY GUN, AND
FIFTY MILES OF DESERT
TO CROSS!

LET'S
GET TO
WALKING!

HOURS
LATER...

...SORRY...OL'...
BRILLIANT BANNON
...GOT...YOU...INTO...
THIS...FELLAS...

RACE! I...
HEAR A
CHOPPER!

...COME...TO
FINISH...US
...OFF...I
RECKON...

...WAS...
NICE...
KNOWING
...YOU...
HADJI...

...LIKE-
WISE...
J.Q...

HELLO, RACE...I'VE
COME TO BAIL YOU
OUT ONE MORE TIME!

JADE!
JEZEBEL
JADE!

CLIMB ABOARD!
QUEST HEAD-
QUARTERS
NEXT STOP!

I'M SHORT OF
CASH, JADE, I'M
NOT SURE HOW
I CAN PAY FOR
THIS RESCUE
GIG!

MONEY ISN'T
EVERYTHING,
BANNON.....I'LL
THINK OF
SOMETHING!

The
END

JONNY Quest



COMICO THE COMIC COMPANY

Questions and ANSWERS

1547 DeKALB STREET

NORRISTOWN, PA 19401

Rather than printing any letters in this first installment of our JONNY QUEST lettercol, we're pleased to present instead an interview with **Joseph Barbera**, president of the prestigious animation studio, Hanna-Barbera Productions. Interviewed by **Steve Kaye**, Mr. Barbera talks about one of his favorite shows—you guessed it!—THE ADVENTURES OF JONNY QUEST, which is now returning to television (as part of THE FANTASTIC WORLD OF HANNA-BARBERA) and to comic books with this very issue, courtesy of Comico The Comic Company!

STEVE KAYE: *Jonny Quest* is a twenty-year old show, and yet it is as popular today as when it first aired. How do you account for that popularity?

JOSEPH BARBERA: The characters were human beings. We had a gutsy, dynamic hero, a brainy top scientist, a couple of adventuresome boys. It was a good formula. And we had stories that had great imagination—the trademark of the *Jonny Quest* concept.

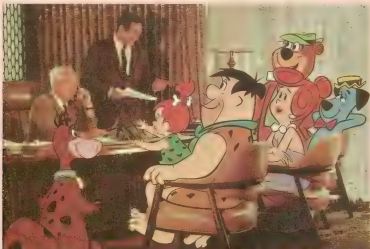
KAYE: *Quest* seems to have been inspired by the grand adventure comic strips of the thirties and forties.

BARBERA: It's a lot like those comics. Fast paced, action-packed. It has the same feeling of the old strips.

KAYE: *Like Terry and the Pirates?*

BARBERA: A lot like *Terry*, and *Steve Canyon*.

KAYE: *Mit Caniff's stuff?*



William Hanna (seated) and Joseph Barbera negotiate with some of their more popular creations.

BARBERA: Yes.

KAYE: Have you seen the first issue of Comico's comic book version of *Quest*?

BARBERA: I was sent an advance copy. It's very well done. The artwork looks great. It's the same kind of style we've used in the new animated series. It has a very "action comic book" feel to it.

KAYE: *Quest* fits very well into a comic book format, then?

BARBERA: Yes, very well. But I feel it works just as well on the screen where we can bring to life adventure and fantasy in a believable way.

KAYE: This kind of adventure has come back into favor in the 1980s. We see this with live action films about other cartoon characters, and in the *Indiana Jones*, *Star Wars*, and *Remington the Stone* films. Does *Quest* have a home in the '80s?

BARBERA: More than ever before! What we did in the '60s set the pace. Our characters were interesting, our stories were dramatic, and each adventure was packed with action. It was really the first adventure of its kind. It was way ahead of its time. It was advanced in visuals, in the designing of equipment, and in the characters.

Take a look at *Indiana Jones*. A great adventure. But right in the middle of it is a young boy having the time of his life. We were doing that twenty years ago.

KAYE: You're producing new episodes of *Quest*. Why now?

BARBERA: In the last two years we had six different requests from six different live-action production companies for exclusive rights to either a live prime time television show or motion picture. For two years we've been in negotiations and have turned down a lot of deals. This kind of thing convinced



Colorful animators William Hanna and Joseph Barbera

us that the interest was still there.

KAYE: What can we expect to see in the new *Jonny Quest*?

BARBERA: Well, the art is as good or even better than the first show. In the old show, the characters were more posed. Now it's more action, more movement.

KAYE: You're using the new computer animation on this series.

BARBERA: Some of it, yes. We'll get some new looks with this process. There'll be a lot more action. In addition, we're equipping the characters with vehicles and devices that will be twenty years ahead of their time.

KAYE: Just like the first show.

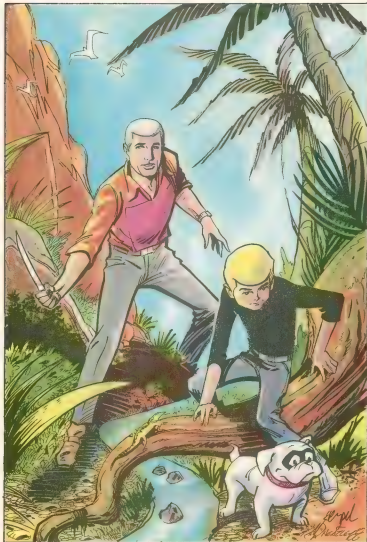
BARBERA: We were twenty years ahead of our time back then. In our machines, our stories, and our characters. We've done a lot of updating for the new show. And we're adding some new and exciting characters. Some secret characters. You'll have to watch the show to find out.

KAYE: I know I'm looking forward to this series.

BARBERA: So am I. I have been for twenty years.

Next up: Your letters! And a sensitive tale by Bill Loeb, with art by Wendy Pini and Joe Statton. Stay tuned for "Enter Race Bannon."

—Diana Schutz





♀ OF TIME LOST

WILLIAM MESSNER-LOEB
 WRITER
 STEVE RUDE
 ARTIST
 MIKE KOWY
 INKER
 BOB WYMAN
 LETTERER
 PETE WAGNER
 COLORIST
 PHAM SCHUTZ
 EDITOR



I'VE HEARD ABOUT THIS PLACE YOU'RE GOIN' TO... THIS AMASA ZAWIR. THE LEGENDS, I MEAN. THEY SAY THE FOLKS WHO LIVED THERE, LIVED FOREVER.

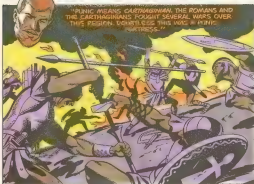
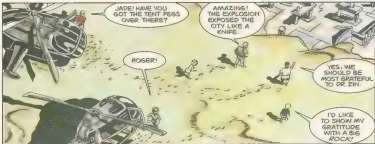


OF COURSE, OF COURSE... AL! JUST SUPERSTITION RIGHT, BENTON?

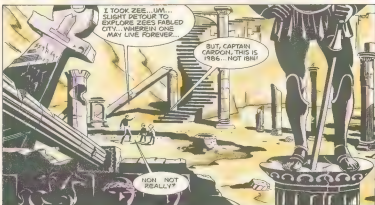


...NOT TO MENTION SOME SCANTY TRACES OF THE ORIGINAL BERBER NOMADIC CULTURE.

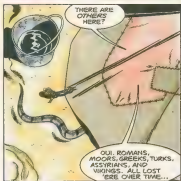




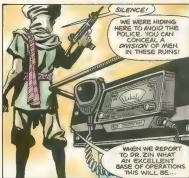


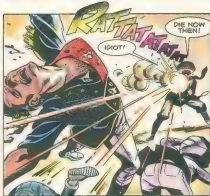
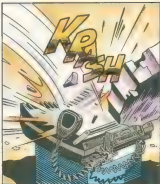












MINUTES LATER...



END



Coming from COMICO ...

In July—

ROBOTECH Masters #9: All war and no play makes Dana a dull girl, so she and Bowie relax at a local nightclub, where Dana meets a singer who clouds her eyes with "Star Dust." Mike Baron scripts, Neil Vokes provides pencil layouts, and Keith Wilson inks.

JUSTICE MACHINE featuring the ELEMENTALS #3: This four-issue limited series kicks into high gear as Zenon orders the immediate execution of the Elementals. And then it really hits the fan! Written by Bill Willingham and illustrated by Mike Gustovich.

JONNY QUEST #2: The never-before-told, heartbreaking story of the death of Jonny's mother, and a flashback revealing how Race Bannon joined Dr. Quest and his son. Told with great care and imagination by writer William Messner-Loeb and artists Wendy Pini and Joe Staton.

ROBOTECH The New Generation #9: Scott, Rand, and Annie discover "The Genesis Pit," where time runs amok as the Invid creates a living laboratory for experiments in genetics and evolution! Mark Burbey scripts, Reggie Byers pencils, and Tom Poston inks. Plus, a dazzling painted cover by Ken Steacy.



Now that summer is officially here and our minds are focused upon the more important things in life like baseball and freebie matches, I'm hoping to persuade you to entertain a few thoughts about something that affects us year-round: the steady growth of our industry, or more precisely, the growth and continual education of everyone who creates, publishes, sells, and reads comic books.

Now, don't get me wrong. I don't expect everyone to eat encyclopedias for lunch! What I'm advocating is a retailers' network of intercommunication that already exists in the form of regional and national retailers' meetings. By joining forces and sharing our problems and individual solutions, we stand to build a communal relationship that would contribute to a healthier and more efficient marketplace. Retailers in northern California, New York, and Chicago have already banded

together to learn from each other, and to discover ways of spending less and earning more.

Retailers whose comics distributor doesn't hold his own yearly meeting should consult The Comics Buyer's Guide for other possible industry trade shows, or investigate other types of retailers' meetings in their community, such as a local merchants' association. Exchanging ideas is the key to success. Beyond that, there are several comic book trade shows held nationwide each year that are designed specifically to benefit the local retailer and his customers.

This year, for example, the 1986 Comic Book Expo is being held at the Holiday Inn at the Embarcadero in San Diego on July 29 and 30, just prior to the San Diego Comic-Con. Sponsored by a non-profit organization, the Expo is being coordinated by the very capable Dave Scroggy.

For those who cannot attend in person, Dave has implemented a "supporting membership" program, whereby, for a nominal fee of \$20.00, retailers will receive a complete package of all of the trade show's exhibitors' information and premiums. It is, as Dave puts it, "a virtual in-home seminar on comic book retailing!" For more information on this, write to: Dave Scroggy, c/o Comic Book Expo, P.O. Box 17066, San Diego, CA 92117, or call 619-222-2476.

If this month's Blimp gets one person to attend even one meeting or trade show, then this space and my time will not have been wasted. I'll be looking forward to seeing you at the next meeting.

Just trying to be,
Bob Schreck
Director of Public Relations

THE COMICO BLIMP

JUSTICE MACHINE featuring the **ELEMENTALS** #4: The ultimate climax in this four-issue limited series is packed with surprises and revelations galore! Justice Machine and the Elementals go up against a horde of interdimensional demons, and there's no way you're gonna guess the true identity of Darkforce! Written by Bill Willingham and illustrated by Mike Gustovich.

ROBOTECH The Macross Saga #12: Rick, Lias, Max, and Bee return to the SDF-1 and a heroes' welcome, while a trio of Zenbraed infiltrators get their first taste of Micromen decadence! Jack Herman scripts, Mike Leeke pencils, and Rich Rankin hops on board as guest inker.

ELEMENTALS #9: A fun-packed jam issue featuring a tongue-in-cheek look at the high price of "Fame" in the elite world of super-heroes! Plotted by Bill Willingham and scripted by Jack Herman, the story's guest pencillers include Steve Blissette, Barry Crain, Mike Harris, Mike Mignola, Arnold Pender, and Keith Wilson, with inks by Rich Rankin and Keith Wilson.

JONNY QUEST #3: Jonny, Dr. Quest, Race, and Hadji are called to South America to stop the flow of guns to a revolutionary cadre. Problem is, no one is who they seem to be in this non-stop tale of danger, deceit, and daring rescues. Written by William Messner-Loebs, and illustrated by Marc Hempel and Mark Wheatley. Cover by Dave Stevens.

ROBOTECH Masters #10: Dana and Boena continue to nurse their romantic doldrums, while their fellow Micromen unwittingly accept a spy into their midst in the form of the recently captured Zor. Mike Baron scripts, Neil Vokes does pencil layouts, and Chris Kewick provides finishes.

MADE #14: Kevin and Mith get down to brass tacks in a marathon question-and-answer session that raises more questions than it answers. Matt Wagner scripts, pencils, and colors, and Sam Kieth inks. Also in this issue, **GREINDEL** concludes for the nonce, setting the stage for the new regular series. A Wagner creation with Rich Rankin inks.

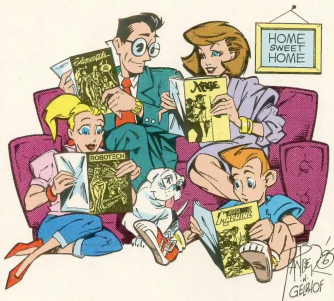
ROBOTECH The Graphic Novel: At long last, the untold story of the cataclysmic beginnings of the **ROBOTECH** odyssey! The sudden and mysterious appearance of an alien ship laden with protoculture forever changes life on the planet Earth, setting the stage for a decades-long intergalactic war! Plotted by **ROBOTECH** producer Carl Macek, written by Mike Baron, penciled by Neil D. Vokes, and inked by Ken Steacy, with an explosive full color cover painted by Ken Steacy! This is the **ROBOTECH** book of the year!



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Bob Schreck	Director of Public Relations
Diana Scholtz	Editor-in-Chief
Gerry Giovinco	Publisher/Art Director
Dennis Lazzardo P.T.	Publisher/Finance Director
Phil Lazzardo	Publisher/Business Director

Families are *reading* again!



Comic Novels from **COMICO THE COMIC COMPANY**

1547 DeKalb Street
Norristown, Pa. 19401

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JOURNEY (which debuted in the back pages of CEREBUS before becoming a solo title), William Messner-Loebs published stories in numerous anthology titles like A + PLUS and (appropriately enough) COMICO PRIMER #3, contributing either story or art or both. He also served as story editor (as well as occasional inker/scripter) of the original JUSTICE MACHINE published by Noble Comics. In collaboration with Michael T. Gilbert on Eclipse's MR. MONSTER, Bill proved himself to be the consummate artist by alternately providing scripts, pencils, and inks. He is now focusing his efforts on JONNY QUEST and JOURNEY.

STEVE RUDE

"The Dude" burst upon the comics scene with another young Turk by the name of Mike Baron when they combined their considerable talents to create the fan-favorite, NEXUS, for Capital Comics. While the title set new levels of excellence in terms of coloring and production, it was the originality of Baron's scripts and the dynamism of Rude's artwork that captured the reader's imagination. Following the untimely demise of Capital, NEXUS resumed publication as a deluxe title from First Comics.

Although Steve has concentrated most of his creative energies on NEXUS (including a limited edition NEXUS portfolio), his credits also include DC's NEW TEEN TITANS, Marvel's HEROES FOR HOPE, and the cover for the AMAZING HEROES PREVIEW SPECIAL #2. Most recently, Steve inked Wendy Pini's cover for the second issue of JONNY QUEST.

MIKE ROYER

A distinctive penciller/inker who made his mark in the comics field inking Jack Kirby for both Marvel and DC, Mike Royer has built a rather diverse list of credits. Over the years, Royer's comic work has included many stories for Warren Publications' CREEPY, EERIE, and VAMPIRELLA, TARZAN for Gold Key, DNAGENTS, and NATIONAL LAMPOON, as well as ghosting various newspaper strips for Disney and others. He has also done his share of record album covers and advertising art. Mike works at Disney Studios in Hollywood, California, but continues to make room in his busy schedule for the occasional comics assignment.

MATT WAGNER

Matt Wagner is a virtual jack-of-all-trades in the comics industry, writing, pencilling, inking, and coloring his own material. Best known for his creations, MAGE and GRENDL, Matt was also one of the creative forces behind the formation of Comico The Comic Company.

In addition to wrapping up his 15-issue MAGE epic, Matt is also writing Comico's new GRENDL series, and writing and pencilling a DEMON mini-series for DC.

TERRY AUSTIN

After breaking into comics doing backgrounds for Neal Adams at Continuity Associates, an issue of GREEN LANTERN was the first to carry the Austin byline. It wasn't long before he became one of the most sought-after and popular inkers in the business, with a prodigious list of credits including DETECTIVE COM-

ICS, X-MEN, STAR WARS, FANTASTIC FOUR, INDIANA JONES, X-MEN/TEEN TITANS, THOR, SUPERMAN, DAREDEVIL, CAMELOT 3000, CLOAK AND DAGGER, AMAZING SPIDER-MAN, and DR. STRANGE.

Terry is equally skilled as a penciller and writer, and recently sold his first professional script, for an issue of POWER PACK.

BILL WILLINGHAM

After spending a year as a staff artist at TSR Hobbies, Bill Willingham made his comics debut at First Comics. From there, he did issues of BATMAN AND THE OUTSIDERS and GREEN LANTERN for DC Comics before finally landing at Comico, where he currently chronicles his popular team series, ELEMENTALS.

In addition to plotting and pencilling ELEMENTALS, Bill is also writing Comico's JUSTICE MACHINE FEATURING THE ELEMENTALS four-issue limited series, in collaboration with illustrator Mike Gustovich.

BOB PINAHA

After providing his lettering services to nearly every existing comic company, both mainstream and independent, Bob Pinaha is currently Comico's premier letterer. Like many professional letterers, he was able to combine the technical skills he already possessed with an avid interest in comic books. Before becoming a full-time letterer, Bob was employed as a production artist.

His list of credits includes virtually all of Comico's books, DC's NEW TALENT SHOWCASE and HEROES AGAINST HUNGER, as well as WarP's A DISTANT SOIL.



COMICO THE COMIC COMPANY